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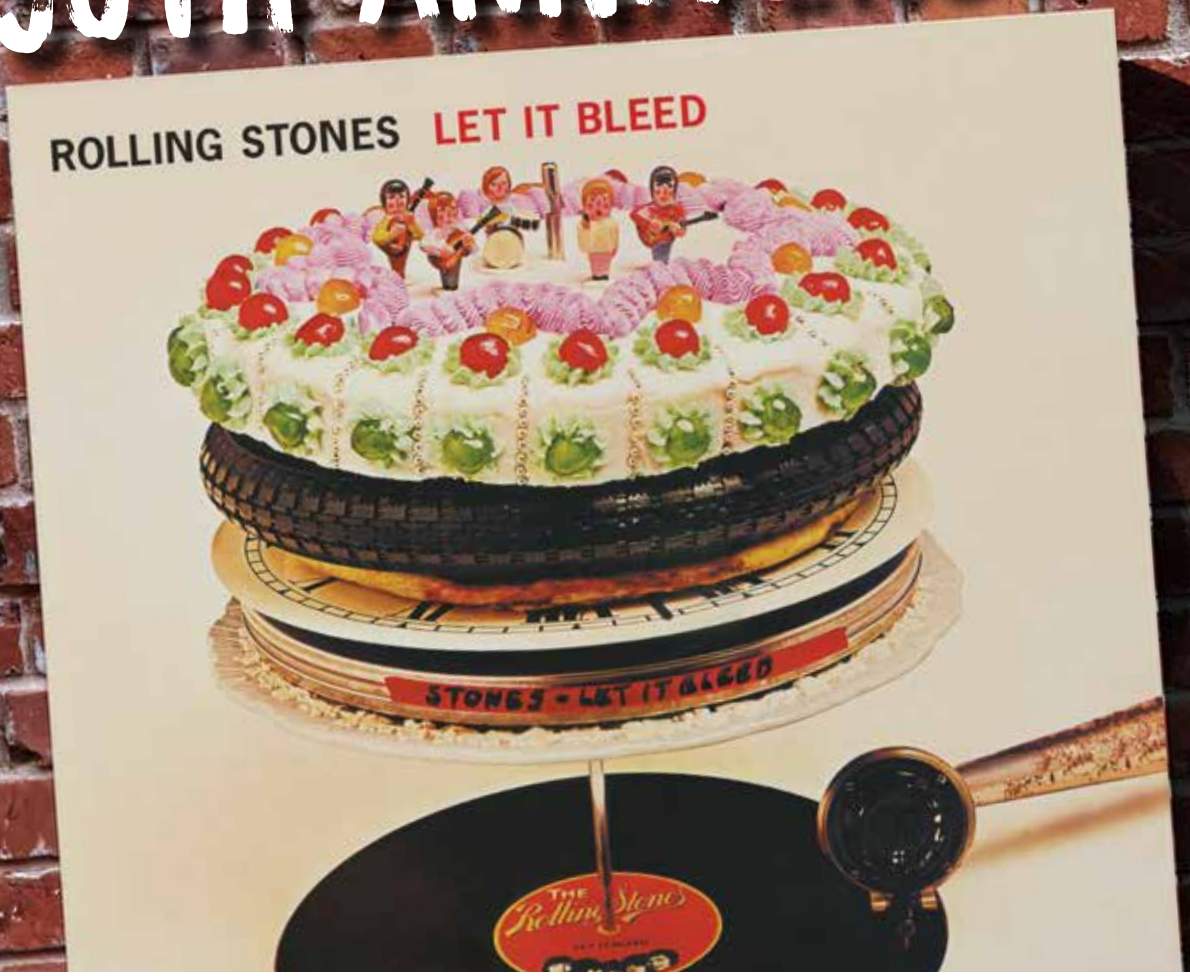
LET IT BLEED 50TH ANNIVERSARY



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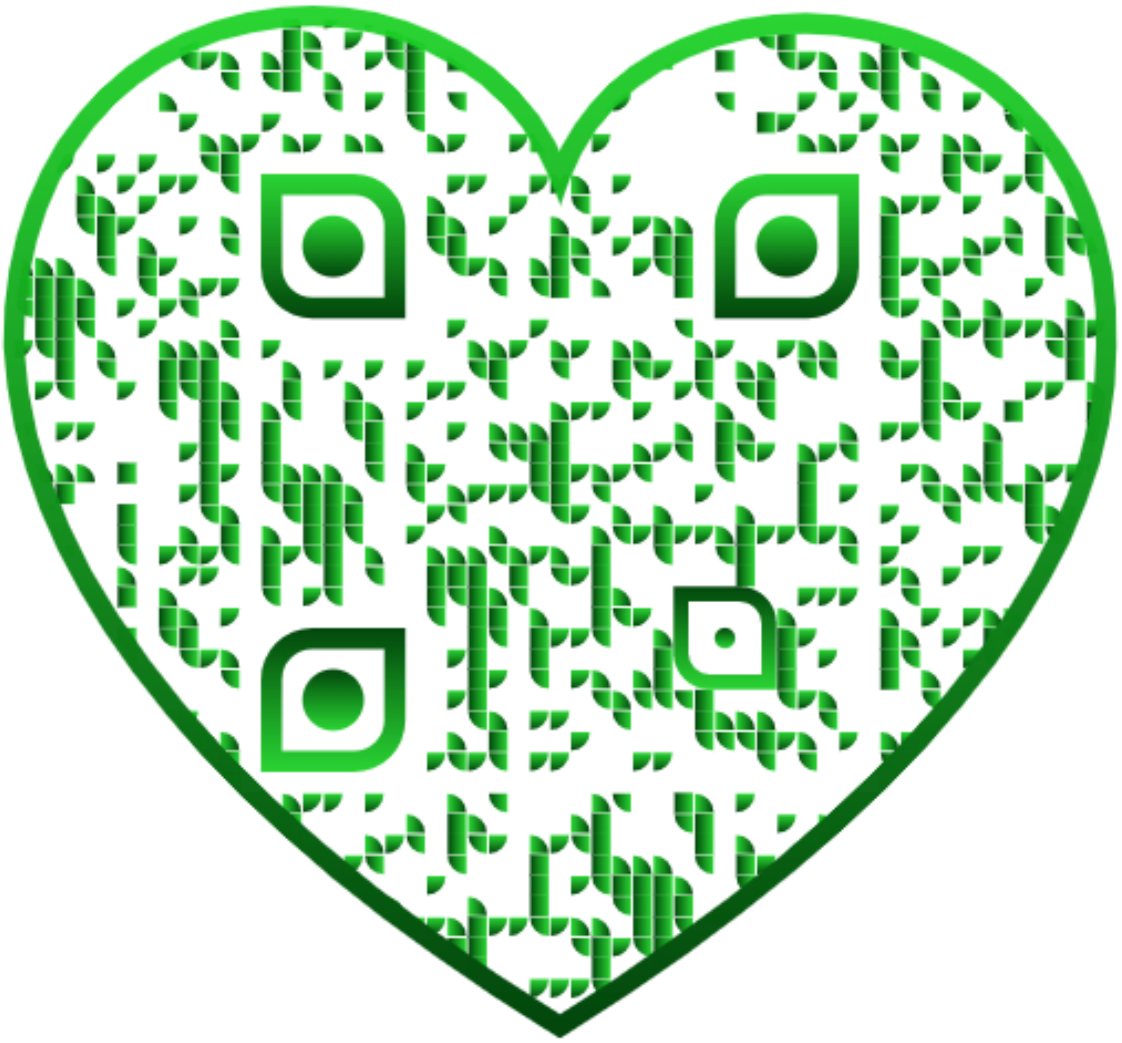

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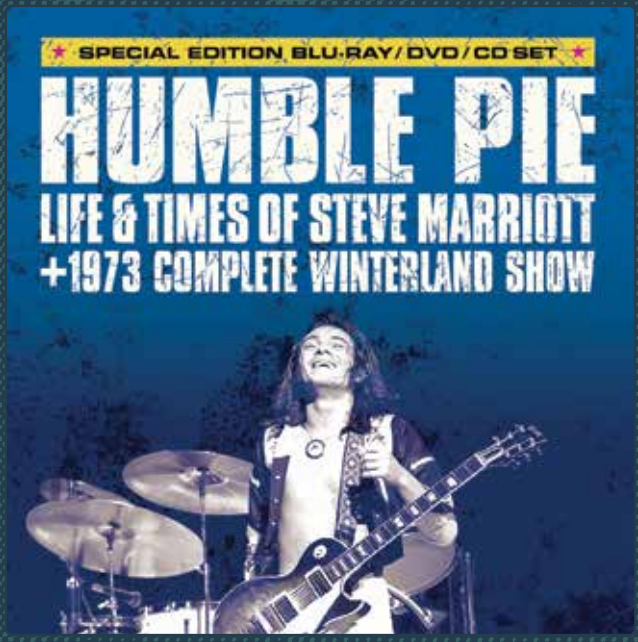

HUMBLE PIE: LIFE AND TIMES OF STEVE MARRIOTT

The Life and Times of Steve Marriott is a compelling documentary about one of rock's most dynamic, exciting, and sadly' unsung heroes of rock and roll. Showcasing revelatory interviews with Humble Pie's Peter Frampton, Jerry Shirley, and Greg Ridley, the Black Crowe's Chris Robinson, Rick Nielsen and Bun E.Carlos of Cheap Trick, John Waite, Bad Company/Free drummer Simon Kirke, Quiet Riot's Kevin Dubrow, Ricky Byrd and Marriot historian John Heller among others, the documentary vividly tells the tale of Steve's tragically short life via the use of previously unseen photos, memorabilia, and home videos. Rare fiery performance footage of The Small Faces and Humble Pie frames the action, drawing the viewer closer to this wonderful and underrated artist.

Track List
- Tin Soldier
- Itchycoo Park
- Lazy Sunday
- Paradise Lost
- Take Me Back
- Natural Born Woman
- Alabama 69
- Sad Bag of Shaky Jake
- Stone Cold Fever
- For Your Love
- 4-Day Creep
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- I Don't Need No Doctor
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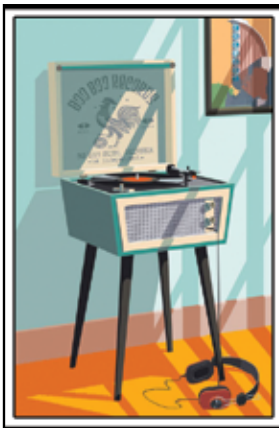

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ON THE COVER
The Rolling Stones *Let It Bleed*
album cover art

"And in the end the love you make is equal to the love you take."
– The Beatles

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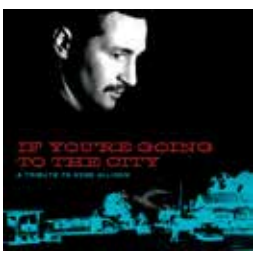
Autumn Releases

John Fogerty at Red Rocks, a Mose Allison tribute, unreleased Motown, Harry Nilsson, Halloween Zappa and new Leonard Cohen!

RECORDED AT RED ROCK Amphitheatre in Morrison, Colorado this past June, the *John Fogerty – 50 Year Trip: Live at Red Rocks* will be released on CD and digitally, November 8, 2019 via BMG. The release of the live album will coincide with the cinematic release of a new concert film, for one night only, November 11, Veteran's Day. In that special, one day only event, the entire 2+ hour concert movie concert film will play in select movie theaters nationwide, via Fathom Events.

"I've played Red Rocks a number of times over the years and it's always magical, but this time, to play with both of my sons on this amazing stage, will certainly go down as one of the major highlights of my life," Fogerty declared of this special show.

FAT POSSUM RECORDS WILL ISSUE *IF You're Going To The City: A Tribute To Mose Allison* out November 29. The collection includes Taj Mahal, Jackson Browne, Chrissie Hynde, Iggy Pop, Bonnie Raitt, Loudon Wainwright III, Richard Thompson, Peter Case, Dave Alvin and Phil Alvin, Anything Mose!, Frank Black, and Amy Allison with Elvis Costello. The CD and LP packaging will include a DVD copy of Paul Bernay's 2005 documentary on Mose Allison titled *Ever Since I Stole The Blues*. It was originally produced for the BBC.



Mose's daughter Amy Allison teamed up with musician/producer Don Heffington to honor her father's rich catalog of songs. "We were talking about my dad's legacy and thinking about all the musicians who were fans, and how a tribute album featuring some of these artists would be cool, especially if it were to benefit a worthy cause. Don said "Let's put it together ourselves" and introduced the idea (and me) to his friend producer/engineer /studio owner Sheldon Gomberg. Sheldon also happens to be on the board of Sweet Relief Musician's Fund, an organization started by Victoria Williams to benefit musicians in need.

TO CELEBRATE THE 60TH ANNIVERSARY OF the celebrated label, Motown/UMe today released *Motown Unreleased: 1969*, a digital only collection that contains 60 previously unreleased studio recordings made during 1969 including songs by Diana Ross & the Supremes, The Temptations, Stevie Wonder, Marvin Gaye, Smokey Robinson & The Miracles, Gladys Knight & the Pips, and Jr. Walker & the All Stars and many more. Audio formats at https://classicmotown.lnk.to/Unreleased1969PR.

TO ACKNOWLEDGE THE ALBUM'S 50TH year anniversary, Rhino Entertainment reimagines *The Soft Parade* on a newly expanded 3CD/1LP set now out. *The Soft Parade: 50th Anniversary Deluxe Edition* includes the original studio album – and the B-side "Who Scared You" – newly remastered by Bruce Botnick, The Doors' longtime engineer and mixer. The product is a limited edition of 15,000 individually numbered copies with the original album on 180-gram vinyl.

ON NOVEMBER 15, CAPITOL UME WILL tout The Band's pioneering self-titled album with a suite of newly remixed and expanded *50th Anniversary Edition* packages, including a Super Deluxe 2CD/Blu-ray/2LP/7-inch vinyl boxed set with a hardbound book; 2CD, digital, 180-gram 2LP black vinyl, and limited edition 180-gram 2LP "tiger's eye" color vinyl packages. All the *Anniversary Edition* releases were overseen by Robertson and feature a new stereo mix by Bob Clearmountain from the original multi-track masters, similar to the acclaimed 50th anniversary collections of last year's *Music From Big Pink* releases. The *50th Anniversary Edition*'s CD, digital, and box set configurations also include 13 outtakes, featuring six previously unreleased outtakes and alternate recordings from The Band sessions, as well as The Band's legendary Woodstock performance, which has never been officially released.

MVD ENTERTAINMENT GROUP PROUDLY announces the high definition release of Harry Nilsson's *The Point!,* making its HD debut on both Blu-ray and HD Digital in an Ultimate Edition.

In late 1970, Grammy Award© winning singer/songwriter Harry Nilsson

CONTINUED ON PAGE 8

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CONTINUED FROM PAGE 6

released his groundbreaking album, *The Point!*, a thematically brilliant, densely orchestrated concept album packed with more hooks than a meat locker. According to Nilsson himself, "I looked at the trees and realized all the leaves came to points and even the branches came to points. I thought, 'Oh! Everything has a point, and even if it doesn't, there's a point to it.'" Produced in 1970, the animated film version of *The Point!* first aired February 2, 1971, as an ABC Movie of the Week. The film was directed by Academy Award© winner Fred Wolf and produced by Murakami-Wolf Films in association with Nilsson House Music. Complete with story and songs written by Nilsson and narration by Ringo Starr.

THERE'S A NEW LEONARD COHEN album, *Thanks for the Dance,* which is not a commemorative collection of B sides and outtakes, but an unexpected harvest of new songs, exciting and vital, a continuation of the master's final work. It will be released on November 22nd. Seven months after his father passed, son Adam Cohen retreated to a converted garage in his backyard down the street from Leonard's house, to work with his father again, to stay in the company of his voice. From their previous collaboration on *You Want It Darker* there remained bare musical sketches, at times little more than vocals. Leonard had asked his son to bring these works to completion.

Robert Hunter, poet and songwriter, who wrote lyrics to the Grateful Dead, died in late September. The lyricist of Grateful Dead's repertoire including "Dark Star," "China Cat Sunflower," "Uncle John's Band," "Box of Rain," "Touch of Gray." Hunter also penned a number of tunes with Bob Dylan.

LARRY "THE MOLE" TAYLOR, KNOWN primarily for his bass playing in Canned Heat passed way from cancer on August 19, 2019 in the Lake Balboa area of California's San Fernando Valley after a decade-long battle with cancer. A graduate of Fairfax High School in West Hollywood, Larry's older brother was Mel Taylor, the drummer of the Ventures.

FRANK ZAPPA'S HALLOWEEN SHOWS recorded live in 1973 at the auditorium theater inChicago to be released for first time as limited edition four-disc costume box. Features specially designed Frank Zappa mask and gloves and more than four and a half hours of unreleased live performances spanning two full shows and a bonus disc of rare rehearsals. Get it from Zappa/UMe Records.

THE 50TH ANNIVERSARY OF JAMES Brown's October 1, 1969 homecoming concert in Augusta, Georgia, will be acknowledged with the first-ever release of the complete show, newly mixed and including seven never-before-issued performances. Just issued from Republic/UMe. James Brown's roof-raising performance at the city's Bell Auditorium was captured on tape, with the intent to make an album of the show the cornerstone of a move back to his Augusta roots. The CD and 2LP vinyl packages include an essay by Alan Leeds, the GRAMMY®-winning former James Brown tour manager and publicist who is also the album's co-producer.

EXPERIENCE HENDRIX L.L.C. AND Legacy Recordings, a division of Sony Music Entertainment, are proud to release *Songs For Groovy Children: The Fillmore East Concerts* by Jimi Hendrix, on CD and digital November 22, with a vinyl release to follow on December 13.

This collection assembles all four historic debut concerts by the legendary guitarist in their original performance sequence. The 5-CD or 8-vinyl set boasts over two dozen tracks that have either never before been released commercially or have been newly pressed and newly remixed. Those who pre-order the digital version will instantly receive the previously unreleased track "Message To Love," from the New Year's Eve second set performance on the collection. Our end of the year issue will have a Harvey Kubernik cover story on Jimi Hendrix.

THERE'S GOING TO BE AN ALL-STAR cast of musicians gather in Nashville in November to celebrate The Band's *Last Waltz*.

On November 23rd at Bridgestone Arena, Bob Margolin, Darius Rucker, Emmylou Harris, Vince Gill, Margo Price, Don Was, Warren Haynes, Cyril Neville, Michael McDonald, Nathaniel Rateliff and many others lead a Music City tribute to The Band's landmark "Last Waltz" concert.

The show will also feature an appearance from Robbie Robertson of The Band.

Dave Malone, Jamey Johnson, Lukas Nelson, John Medeski, Terence Higgins and Mark Mullins & The Levee Horns join the action in bringing The Band's historic 1976 concert to life.

JUST PUBLISHED IS A STELLAR BOOK ON the essential soul music of Chicago. In *Move On Up*, writer, scholar, and sometimes DJ Aaron Cohen, examines the remarkable story of the rise of soul music and black empowerment in Chicago.

Drawing on more than one hundred interviews and Cohen's passion for the unmistakable Chicago soul sound—from Earth, Wind, and Fire to Chaka Khan, Curtis Mayfield to Minnie Riperton—*Move On Up* is a monumental tale of music and musicians that inspired black consciousness in the Windy City and beyond.

RECORD STORE DAY BLACK FRIDAY arrives on November 29, 2019. The Org Music record label is thankfully reminding us about Velvert Turner who is largely known for being a protégé and student of Jimi Hendrix, who he met as a teenager in New York in the late '60s. Velvert Turner Group's self-titled 1972 release, which aptly closes with a tribute to Hendrix (a cover of "Freedom"), has been out of print for decades. Now it's coming back to vinyl with a pink color pressing, mastered from original analog tapes, exclusively for Record Store Day Black Friday. Bassist Prescott Niles is heard on this album. He later had a number one hit record in the Knack with "My Sharona."

ATTENTION JIMI HENDRIX COMMUNITY: A valuable addition to your book shelf should be Hendrix: *1968 Day by Day* by Ben Valkhoff and Luigi Garuti. For information: www.picturesofjimi.com

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Elvis, Hawaiian Style

In search of The King in Oahu, Hawaii

BY GILLIAN G. GAAR

ALOHA! THOUGH A SOUTHERN boy through and through, Elvis Presley also has a lot of connections with Hawaii. His first concerts in Honolulu were on November 9, 1957, and he returned to give further shows in 1961, 1972, and 1973. One of the 1973 dates was his *Aloha From Hawaii* show, broadcast live to a few countries at the time, though most fans had to wait to see it (the US airdate was April 4, 1973). The films *Blue Hawaii* (1961), *Girls! Girls! Girls!* (1962), and *Paradise, Hawaiian Style* (1965) were also partially filmed in Hawaii. So I went in search of Elvis on my last Hawaiian trip...

One site every Elvis fan must see is the commemorative statue outside the Blaisdell Arena, where the *Aloha From Hawaii* gig was held. It's a main stop on the Elvis tours offered by one enterprising fan, Kathleen King's "I'm Riding with the King" Oahu Elvis Tours.

Kathleen lived in Waikiki's Illikai Hotel while growing up, and briefly met Elvis when he stayed there while filming *Paradise, Hawaiian Style*. Acting on a tip, she was in the hotel's parking garage early one morning when Elvis was leaving. Colonel Parker gave her an Elvis photo, and then she was facing Elvis himself. "And I just was speechless!" she recalls. So much so that when he asked her name, her voice broke, to Elvis's great amusement.

Many years later, Kathleen's gallery Kuloko Arts of Hawaii would feature Elvis-related art, which caught the attention of a writer with the Elvis Information Network website. The next thing Kathleen knew, she was offering visitors suggestions about Elvis-related sites on the island, and in 2019 decided to make if official, registering with the state as a tour guide.

Kathleen's tours can take you to Elvis film sites, concert sites, vacation homes, and his hotel hangouts. Not to mention the kind of insights you get from someone who's lived in Hawaii most of her life. "I do try and give the tours some sort of a local understanding," she says. (go to Kathleen King's O'ahu Elvis Tours "I'm Riding With The King" on Facebook, or call 808-941-4249).

If you like being surrounded by Elvis memorabilia while you dine, check out Waikiki's Rock Island Café, whose website boasts "Step back to a time when Elvis was King, Marilyn was Queen and they both drank Coca Cola." The Rock Island looks like a 1950s diner, the walls adorned with movie posters, action figures, and neon signs, television sets playing clips from vintage TV shows and movies, and a menu of burgers, pizza, and milkshakes (there's also a full bar). After almost two decades in the King's Village Shopping Center, owner Mike Gelfo moved the Rock Island to its current home at 1911 Kalakaua Ave. You'll know it by the life-sized Elvis out front.

"It's like going into Planet Hollywood or the Hard Rock Café — but being able to buy the stuff off the walls," says Mike. Elvis memorabilia is especially popular. "Everybody wants something Elvis in Hawaii," he says. "So we try to find as much stuff as we can with the Hawaii angle to it. We try to have a little bit of something for everybody."

The Rock Island has Elvis records, vintage books and magazines, and other

CONTINUED ON PAGE 12

(Above) The Elvis Presley commemorative statue outside the Blaisdell Arena. (Right top) Mike Gelfo, owner of The Rock Island Cafe, stocks an array of Elvis memorabilia at his '50s-style diner

STATUE AND ALBUM PHOTOS BY GILLIAN G. GAAR

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CONTINUED FROM PAGE 10

memorabilia. Of special interest are the Hawaiian-made posters for his films. Local film distributors only received stills, not posters, for the movies, so local artists hand-painted posters around the stills, making them unique one-of-a-kind items. For those on a budget, there's a penny stretcher machine; for 50 cents (and one penny), you can have the coin flattened and stamped with a *Blue Hawaii* image of Elvis playing a ukulele.

"What's neat about working here is that we get this fun stuff, I can enjoy it and appreciate it for a while, and then we sell it and I get something else cool," says Mike. As the stock's continually changing, there's always something new to see. It's one reason why, as Mike says, "The Elvis fans keep coming!" (rockisland.com; Rock Island's also on Facebook, Twitter, and Instagram).

My favorite live show in Waikiki is *Rock a Hula*, produced by the tribute artist company Legends in Concert. The show has changed over the years I've been seeing it. "This is a show that's geared towards the islands," explains Johnny Fortuno, who plays Elvis in the show. "If you see any Legends show, it's pretty much standard; there's five tribute acts. This started out as a Legends show, but it's evolved into predominantly a Hawaiian show with Legends as a little bit of it."

That's the reason one of the meal options for the show is a luau buffet. And delicious as that is, I jumped at the chance to do the "Green Room Ultimate Experience" package, which features a backstage reception and tour, prime seating, and fancy food (lobster and steak). It's well worth it if you want to indulge in splurgy night.

The current show offers an overview of 20th century Hawaiiana; there's hula, surfing, and fire knife dancers (always a highlight). The tribute artists also have a Hawaiian connection. Michael Jackson's (currently performed by Brandon Jones) last US concerts were in Hawaii. And Elvis's numerous connections means that Fortuno gets to enter in an aloha shirt singing "Blue Hawaii," later changing to a bejeweled jumpsuit for an "Aloha From Hawaii" segment.

Johnny, who was born in Hawaii, got his start singing with Don Ho. The "Tiny Bubbles" singer recognized that Johnny sounded like the King, "and I always got stuck with Elvis songs in his show," he jokes. By the time he was 18, he was working for Legends; he's also released recordings as himself. Being a local boy, he especially likes the Hawaiian element of Elvis's work. "I connect with the Hawaiian stuff because I'm from here," he says with some pride. "It's like, 'Hey, check my island out everybody!'" He's a large element of the show's success, and a big reason why I always enjoy seeing this production. (rockahulahawaii.com).

And if you want to see a musician who actually worked with Elvis, head for Honolulu's 53 By the Sea restaurant on Thursdays, La Vie at the Ritz Carlton (Waikiki) on Fridays, or the Veranda at the Kahala hotel (Kahala) on Sundays. That's where you'll find Ginny Tiu playing piano.

Ginny, and two of her siblings, appeared with Elvis in *Girls! Girls! Girls!*, singing "Earth Boy" with him, and twisting their hearts out in the film's closing production number. By then, Ginny was a seasoned professional, having played piano since age three and a half ("I was just fascinated by the sounds I heard coming out of this piece of furniture!"). At age five, she came to Chicago from the Philippines (she's of Chinese heritage) to appear on *Don McNeill's Breakfast Club*, which brought her to national attention, and led to appearances on *The Ed Sullivan Show*. Her siblings joined her, in groups with names like the Ginny Tiu Revue, and Ginny Tiu and the Happy Little Tius.

"Even as an eight year old, Elvis made a lasting impression on me," says Ginny. "He was so sweet and kind, soft spoken, and polite." She recalls him being very patient if a retake was needed, and she was thrilled to get a gift of perfume from him. Everyone was so pleased with her work, she was asked to be in *It Happened at the World's Fair*. But scheduling conflicts prevented that; she had concert dates booked, including one for President Kennedy at McCormick Place in Chicago. Her sister, Vicky, ended up being cast in the part. "I remember being so so disappointed." Still, playing for the president isn't a bad gig either (after her performance, Kennedy told her, "Oh, I wish Caroline was here, she would love it").

Ginny is the only Tiu still performing: "I started it, and obviously I'm going to end it," she jokes. At Vicky's suggestion, she moved to Hawaii in 1987, securing a one-year contract with the Hilton Hawaiian Village hotel, and she's been here ever since. She and Vicky spoke to Elvis fans at a 40th anniversary *Aloha From Hawaii* event in Hawaii 2013, and last year she went to Graceland to appear at Elvis Week, getting a kick out seeing Elvis's famous home. She's always happy to speak with Elvis fan that come and see her play. And you're guaranteed an evening of melodic entertainment. Aloha!

PHOTOS BY GILLIAN G. GAAR

From left to right: Johnny Fortuno appears as Elvis in Rock a Hula; Rock Island Cafe's website boasts "Step back to a time when Elvis was King, Marilyn was Queen and they both drank Coca Cola;" Musician Ginny Tiu performs at various hotels throughout Oahu, and appeared in the Elvis film *Girls! Girls! Girls!*

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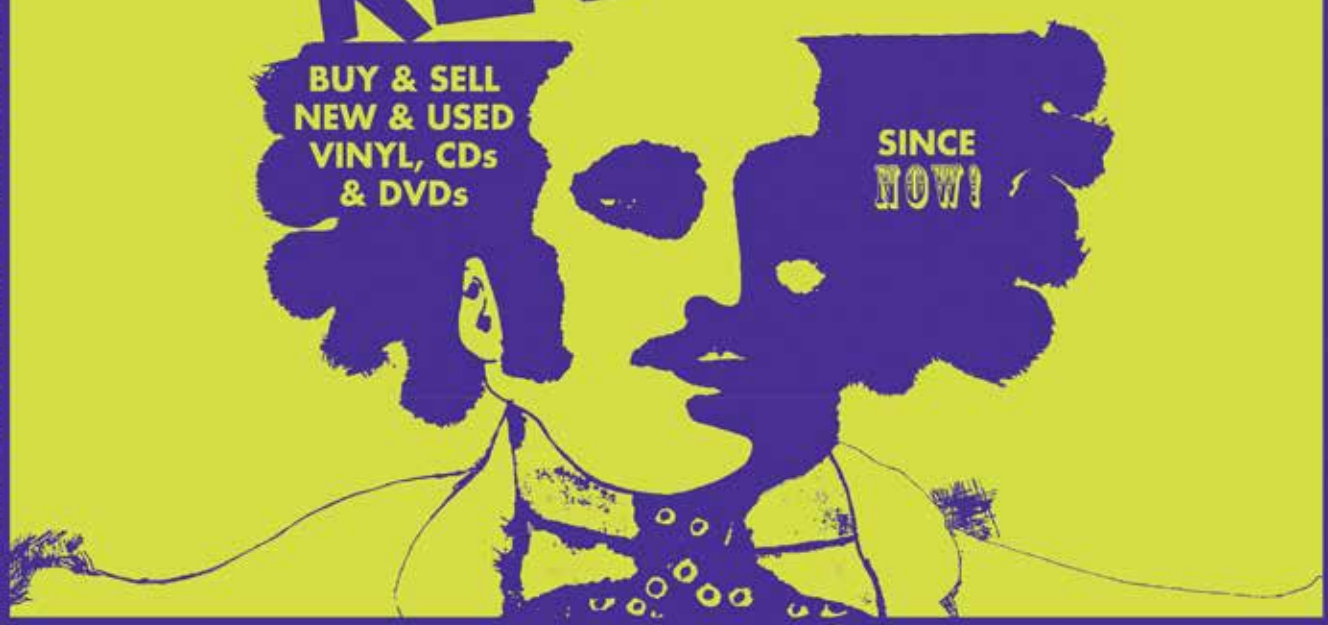

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Keith Richard and Mick Jagger review print proofs of the *Let It Bleed* album cover art

PHOTO BY ETHAN RUSSELL

The Rolling Stones' Let it Bleed

The Rolling Stones *Let it Bleed 50th Anniverary Limited Edition* celebrates the album's five-decades with a newly remastered release package

BY HARVEY KUBERNIK

THE ROLLING STONES' groundbreaking multi-platinum selling album *Let It Bleed* was originally issued in late 1969, charting at #1 in the UK and #3 in the US. In celebration of the album's original release a half-century ago, ABKCO Records is offering *Let It Bleed (50th Anniversary Limited Deluxe Edition)* this November 1. This 2 LP/2 HybridSuper Audio CD set was entirely remastered in both stereo and mono by Grammy®-winning engineer Bob Ludwig at Gateway Mastering.

The collection also comes with a reproduction of the 1969 7" mono single of "Honky Tonk Women"/ "You Can't Always Get What You Want," in a picture sleeve. Also included are three 12" x 12" hand-numbered replica-signed lithographs printed on embossed archival paper, and a full-color 23" x 23" poster with restored art from the original 1969 Decca Records package. An 80 page hard-cover book that includes an essay by journalist David Fricke and never-before-seen photos by the band's tour photographer Ethan Russell is part of the set. ABKCO Records is also releasing the remastered stereo version of *Let It Bleed* as a stand-alone CD, vinyl LP, and digitally.

Eleven-time Grammy®-winning mastering engineer Bob Ludwig was tasked with remastering this edition of *Let It Bleed* and worked from Direct Stream Digital files taken from the original tapes at a 2.8 MHz

CONTINUED ON PAGE 16

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sampling rate.

"When we did the first *Let It Bleed* remaster in 2002, our intention was to pay homage to the original work," said Ludwig, who is no stranger to the Stones catalog, having mastered or remastered many of their classic albums over the past four decades.

"When we did this new version, the purpose was to make it as great as it could possibly sound. If you listen on a good set of speakers or good headphones, you'll hear subtle things in the background that are now much more clear that were somewhat hidden before."

Graphic designer Robert Brownjohn's sketches for his original cover art depicting several random round items piled onto the spindle of an antique record player (including a cake with figurines representing the band members) is reproduced in *Let It Bleed (50th Anniversary Limited Deluxe Edition)*. The sketches are offered on two 12" x 12" lithographs, hand numbered, replica-signed and printed on embossed archival paper.

A third lithograph of the finalized art, sans titles, completes the set housed in a foil-stamped envelope. Brownjohn passed away less than a year after the release of the album; his estate granted ABKCO exclusive use to manufacture his images and signature. The package also comes with a reproduction of the full color 23" x 23" poster that came with the original 1969 Decca Records UK version of *Let It Bleed*.

"Honky Tonk Women" (b/w "You Can't Always Get What You Want") was originally released four months ahead of *Let It Bleed*. "Honky Tonk Women," with its distinctive cowbell-centric intro, was a #1 hit in both the US and UK, and was reprised on the album in a countryfied manner as "Country Honk."

The Rolling Stones, at this point already a critically and commercially dominant force, composed and recorded their eighth long player (tenth for the U.S.) amidst both geopolitical and personal turmoil. In June of 1969, during the peak of the Vietnam War and the era's social upheaval, the group was in the process of recording eight Jagger/Richards-penned tunes and one cover ("Love In Vain" from the canon of bluesman Robert Johnson) when they made the difficult decision to part ways with founding member Brian Jones who was found dead in his swimming pool the following month.

Jones had already been replaced by 20-year-old guitar prodigy Mick Taylor formerly of John Mayall's Bluesbreakers. *Let It Bleed* stands as the only proper Rolling Stones full-length that contains contributions from both members; Jones played autoharp on "You Got the Silver" and congas on "Midnight Rambler," while Taylor laid down slide guitar on "Country Honk" and guitar tracks, along with Richards, on "Live With Me."

"After I completed *The Live*

CONTINUED ON PAGE 18

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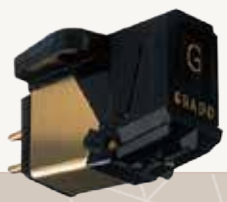

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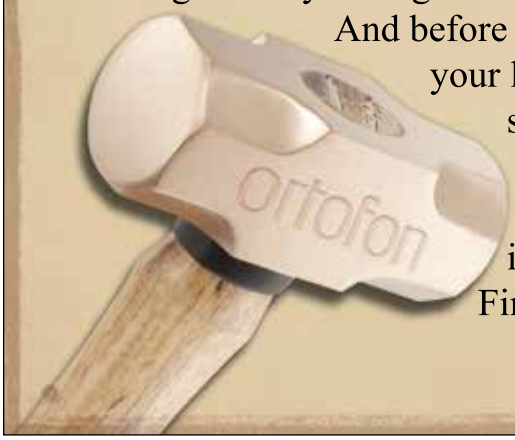

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CONTINUED FROM PAGE 16

Adventures of Mike Bloomfield & Al Kooper, I went to London and I was picked up at the airport by my good friend Denny Cordell," mult-instrumentalist Al Kooper reminisced in a 2018 interview.

Kooper subsequently became the pianist and organist as well as the French horn player on "You Can't Always Get What You Want."

"He then said, 'the Stones' office called me and asked if I felt like playing on a few recording sessions with them. They want you to play on some sessions.'

"I said, 'How did they know I was gonna be in England?' And Denny replied, 'I didn't say a fuckin' word. And I don't even know how they figured out I was involved. But they called me for Tuesday and Wednesday night at Olympic studios.'

"The next day we left the hotel and went shopping on Kings Road and ran into Brian Jones in a shirt store who asked, 'Are you gonna play the session, Al?' I could never say no to these people. So I went. The main reason they wanted me was that Nicky Hopkins, their regular keyboardist was in the United States.

"I went to the studio. Bill and Charlie were there. I met them before with Bob Dylan. I sat at the organ and met Jimmy Miller, the producer. Mick and Keith bolted through the door. Mick wore a gorilla coat and Keith a hat with a long feather. Everyone sat around and they passed out acoustic guitars to anyone who could play acoustic guitar. Then Mick and Keith played acoustic guitar ran down the tune for everybody with the chord changes and the rhythm accents. There was a conga player in the room who rolled hash joints. It was decided that I would play piano on the basic track and later do an organ overdub," stressed Kooper.

"I got a groove going which I heard on an Etta James cover version of 'I Got You Babe' that worked. It had nothing to do with Sonny & Cher. I could not believe the Etta version. I heard it on the radio and thought it was unbelievable. I wanted to own it and bought it. They played the song in the studio to learn

"Keith picked up on it with a guitar part that meshed with my organ part. Producer Jimmy Miller showed Charlie an accent and he just couldn't get the part. Jimmy sat down at the drums and stayed there and played on the take. Charlie was unhappy but he hid it completely. Very graceful. He didn't throw a temper tantrum but said 'why don't you just play the drums?' He said it sincerely. He didn't say it like I would have. (laughs). Bill played bass, I played piano. Mick and Keith played acoustic guitars. Keith then did a lead electric guitar part and I overdubbed the Hammond organ. We were out there together. Brian Jones was in the corner on the floor reading a magazine."

The second of four Rolling Stones albums made with producer Miller (Traffic, Blind Faith), *Let It Bleed* perfectly captures the ominous spirit of the times with "Gimme Shelter," the opening track. Keith Richards came up with the song's hook while witnessing people scramble for shelter during a storm; it evolved to a much darker direction with background singer Merry Clayton's cries of "rape" and "murder" on the choruses of the finished recording.

Mick Jagger, during a September 10, 1970 interview on Danish radio, commented about the tune.

'"Gimme Shelter' is just about the fact that it doesn't matter how safe you are or think you are safe, something could always happen to you at that very minute or that minute later that could either destroy you or change you in some way. So it means that just because you are safe and secure in your house doesn't mean that you really are safe."

Before vocalist Merry Clayton added her spine-tingling vocals to those of Mick Jagger on "Gimme Shelter," Merry had already shared a microphone with Bobby Darin, Pearl Bailey, and was a member of both the Blossoms and Ray Charles' Raelettes.

During her studio career she has sung backup on records with Elvis Presley, Joe Cocker, Phil Ochs, Burt Bacharach and Carole King. Clayton also starred in director Morgan Neville's Academy Award-winning Best Documentary Feature *20 Feet From Stardom* released in 2013.

During October 1969, the Stones had already prepared the basic rhythm track for "Gimme Shelter" with producer Jimmy Miller and engineer Glyn Johns in England at Olympic Studios.

Jagger, Richards, Miller and Johns in late October relocated to Elektra Studios in Los Angeles with engineer Bruce Botnick who had previously worked on albums with Love and The Doors.

"First of all, Glyn Johns did all of the recording," Botnick explained to me in a 2009 interview. "I facilitated and worked as a second engineer to get him through the night. Glyn did a great job. And he was under a lot of pressure with them.

"The first playback of 'Gimme Shelter' was incredible... On the *Let It Bleed* album I made suggestions and brought in the country music fiddle player Byron Berline for 'Country Honk.'"

"Gimme Shelter" songwriters Mick and Keith, Miller along with longtime associate multi-instrumentalist Jack Nitzsche huddled during their October 18th -27thSouthern California studio visit just before the Stones embarked on their US tour in November '69.

Nitzsche was an omnipresent figure and key Stones' collaborator on over a half

CONTINUED ON PAGE 24

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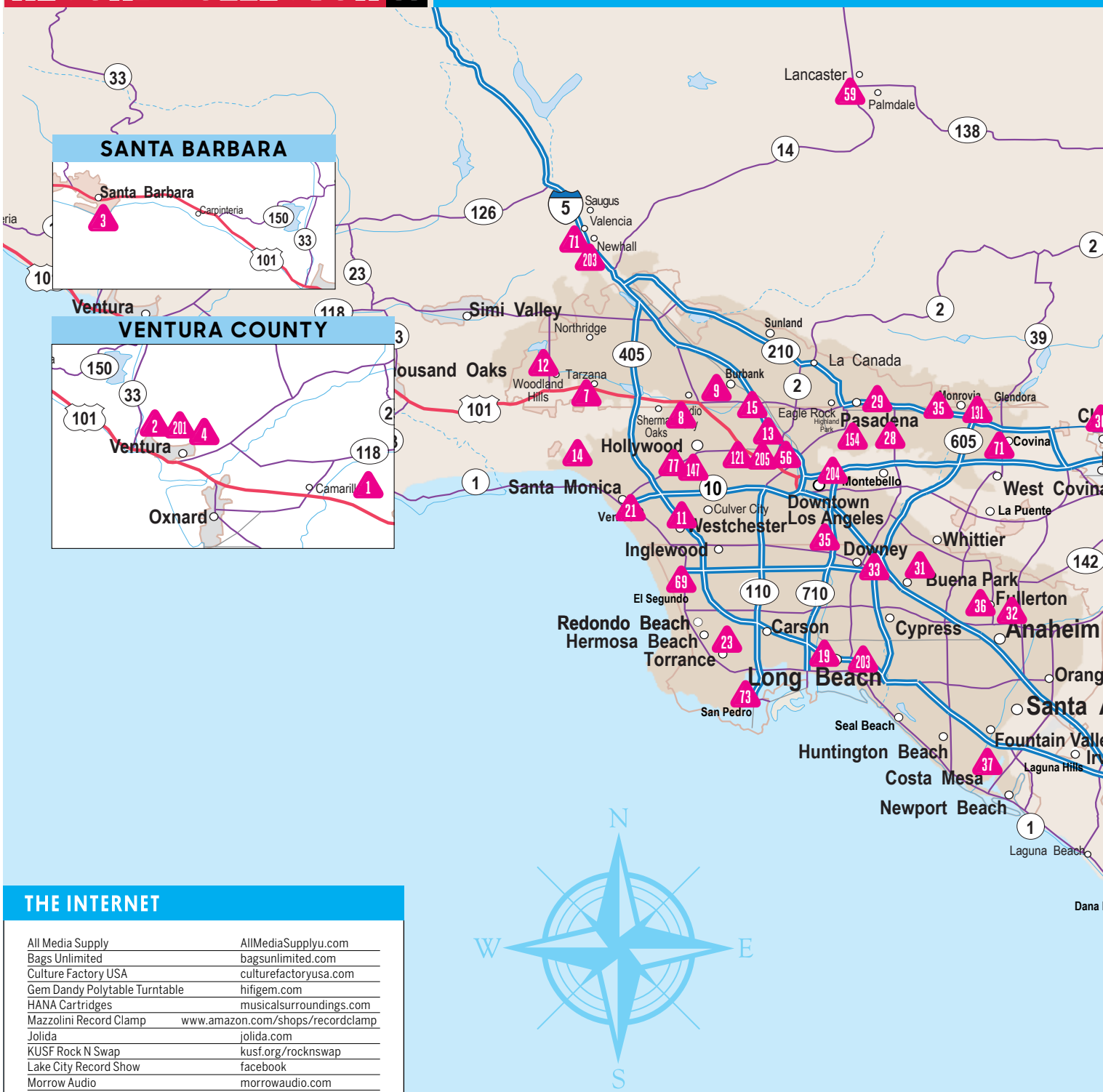

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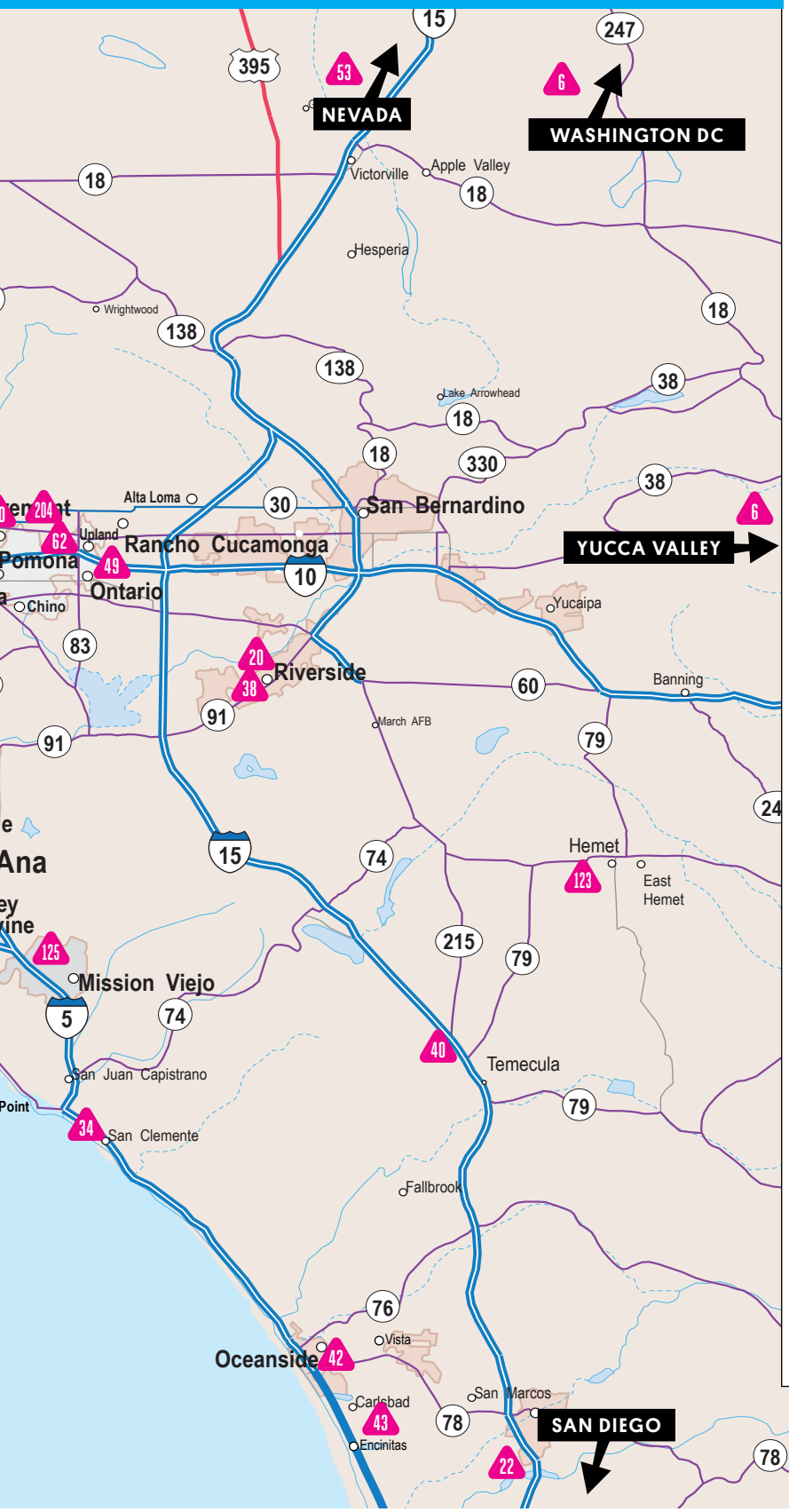
ER MAP | SOUTHERN CALIFORNIA AND BEYOND



SANTA BARBARA/VENTURA COUNTY

1	Record Outlet	1489 E. Thousand Oaks Bl	Thousand Oaks	91360
3	Warbler Records	131 E. De La Guerra	Santa Barbara	93101
4	Grady's Record	2546 E. Main St	Ventura	93003
201	Jockamo Records	522 E. Santa Clara St	Ventura	93001
2	American Pie Records	1412 Tower Square #2	Ventura	91502

ANTELOPE VALLEY

59	Voodoo Vinyl	765 W Lancaster Blvd	Lancaster	93534

SANTA CLARITA VALLEY

71	Boho Records & Rags	24827 Railroad Ave	Newhall	91321
203	Voodoo Vinyl	24269 Main Street	Newhall	91321

SAN FERNANDO VALLEY/BURBANK/GLENDALE

7	CD Trader	18926 Ventura Bl	Tarzana	91356
8	FreakBeat Records	13616 Ventura Blvd	Sherman Oaks	91423
9	Atomic Records	3812 W. Magnolia	Burbank	91505
12	Shelley's Stereo	22102 Clarendon Street	Woodland Hills	91367
13	Mono Records	1610 East Colorado	Glendale	91205

LOS ANGELES / SANTA MONICA

56	Caveman Vintage Music	3231 N Main St	Los Angele	90031
14	Record Surplus	12436 Santa Monica Blvd	W. Los Angeles	90025
121	Ahead Stereo	7428 Beverly Blvd	Los Angeles	90036
154	Gimme Gimme Records	5810 N Figueroa St	Los Angeles	90042
55	Pop Obscure Records	5315 Hollywood Blvd	Los Angeles	90027
15	Rockaway Records	2395 B Glendale Blvd	Silverlake	90039
77	Headline Records	7706 Melrose Ave	Los Angeles	90046
154	Gimme Gimme Records	5810 N Figueroa St	Los Angeles	90042
21	Angel City Records & Books	218 Pier Ave	Santa Monica	90405
11	Soundsations	8701 La Tijera Blvd	Westchester	90045
35	George Meyer Audio	4844 W. Jafferson Blvd	Los Angeles	90016
5	Common Wave HIFI	1451 E 4th Street	Los Angeles	90033
68	Sounds of Music	4945 W.Whittier Blvd	Los Angeles	90044
69	Studio Antiques & Records	337 Richmond St	El Segundo	90245

LONG BEACH / SOUTH BAY

19	Bagatelle	260 Atlantic Ave	Long Beach	90802
23	PM Sounds	421 W 6th St	San Pedro	90731
73	JDC's Record Shop	447 W 6th Street	San Pedro	90731

SAN GABRIEL VALLEY AREA

28	Pasadena City College (PCC)	1570 E. Colorado	Pasadena	91106
71	Kaos Records	1044 N Citrus	Covina	91722
131	Brooks Berdan	110 W Olive	Monrovia	91016
29	Audio Element	117 E Union St	Pasadena	91103

CLAREMONT / POMONA / ALTA LOMA

30	Rhino Records	235 Yale Ave	Claremont	91711
62	Penny Lane Records	235 E 9th Street	Upland	91786
204	Upscale Audio	2058 Wright Ave	La Verne	91750

ORANGE COUNTY

31	Greater Orange County Record Show	8530 Stanton	Buena Park	90620
32	Burger Records	645a S. State College Blvd.	Fullerton	92831
33	Far West Record Supply	SEE OC Record Show	Buena Park	90620
34	Moldy Toes Records	217 S. El Camino Real	San Clemente	92672
36	Black Hole Records	115 S Harbor Blvd.	Fullerton	92832
37	Factory Records	440 E 17th Street	Costa Mesa	92627

RIVERSIDE COUNTY / PALM SPRINGS / PALM DESERT

38	Mad Platter	1223 University Ave	Riverside	92501
40	Old Town Records	42012 Main Street	Temecula	92590
123	Hungry Heart Records	201 E. Florida Ave	Hemet	92543
20	The Rat Hole	10015 Magnolia Ave #2	Riverside	92503

SAN DIEGO / COUNTY

42	Spin Records	370 Grand Ave	Carlsbad	92008
43	Lou's Records	434 N. Coast Highway 101	Encinitas	92024
22	M Theory Records	827 W. Washington Ave	San Diego	92103

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WASHINGTON DC AREA

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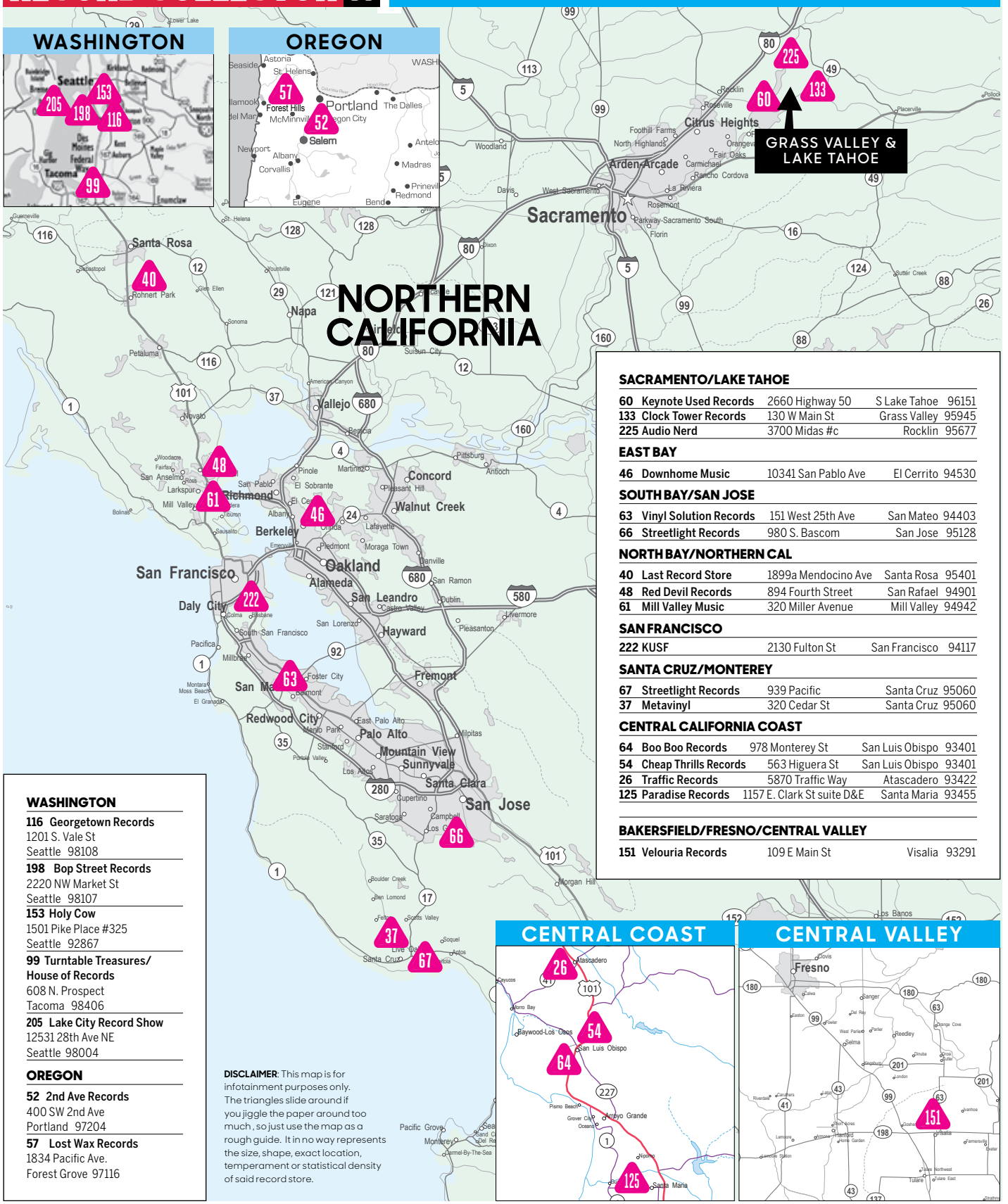

SACRAMENTO/LAKE TAHOE

60 Keynote Used Records	2660 Highway 50	S Lake Tahoe	96151
133 Clock Tower Records	130 W Main St	Grass Valley	95945
225 Audio Nerd	3700 Midas #c	Rocklin	95677

EAST BAY

46 Downhome Music	10341 San Pablo Ave	El Cerrito	94530

SOUTH BAY/SAN JOSE

63 Vinyl Solution Records	151 West 25th Ave	San Mateo	94403
66 Streetlight Records	980 S. Bascom	San Jose	95128

NORTH BAY/NORTHERN CAL

40 Last Record Store	1899a Mendocino Ave	Santa Rosa	95401
48 Red Devil Records	894 Fourth Street	San Rafael	94901
61 Mill Valley Music	320 Miller Avenue	Mill Valley	94942

SAN FRANCISCO

222 KUSF	2130 Fulton St	San Francisco	94117

SANTA CRUZ/MONTEREY

67 Streetlight Records	939 Pacific	Santa Cruz	95060
37 Metavinyl	320 Cedar St	Santa Cruz	95060

CENTRAL CALIFORNIA COAST

64 Boo Boo Records	978 Monterey St	San Luis Obispo	93401
54 Cheap Thrills Records	563 Higuera St	San Luis Obispo	93401
26 Traffic Records	5870 Traffic Way	Atascadero	93422
125 Paradise Records	1157 E. Clark St suite D&E	Santa Maria	93455

BAKERSFIELD/FRESNO/CENTRAL VALLEY

151 Velouria Records	109 E Main St	Visalia	93291

WASHINGTON

116 Georgetown Records
1201 S. Vale St
Seattle 98108

198 Bop Street Records
2220 NW Market St
Seattle 98107

153 Holy Cow
1501 Pike Place #325
Seattle 92867

99 Turntable Treasures/ House of Records
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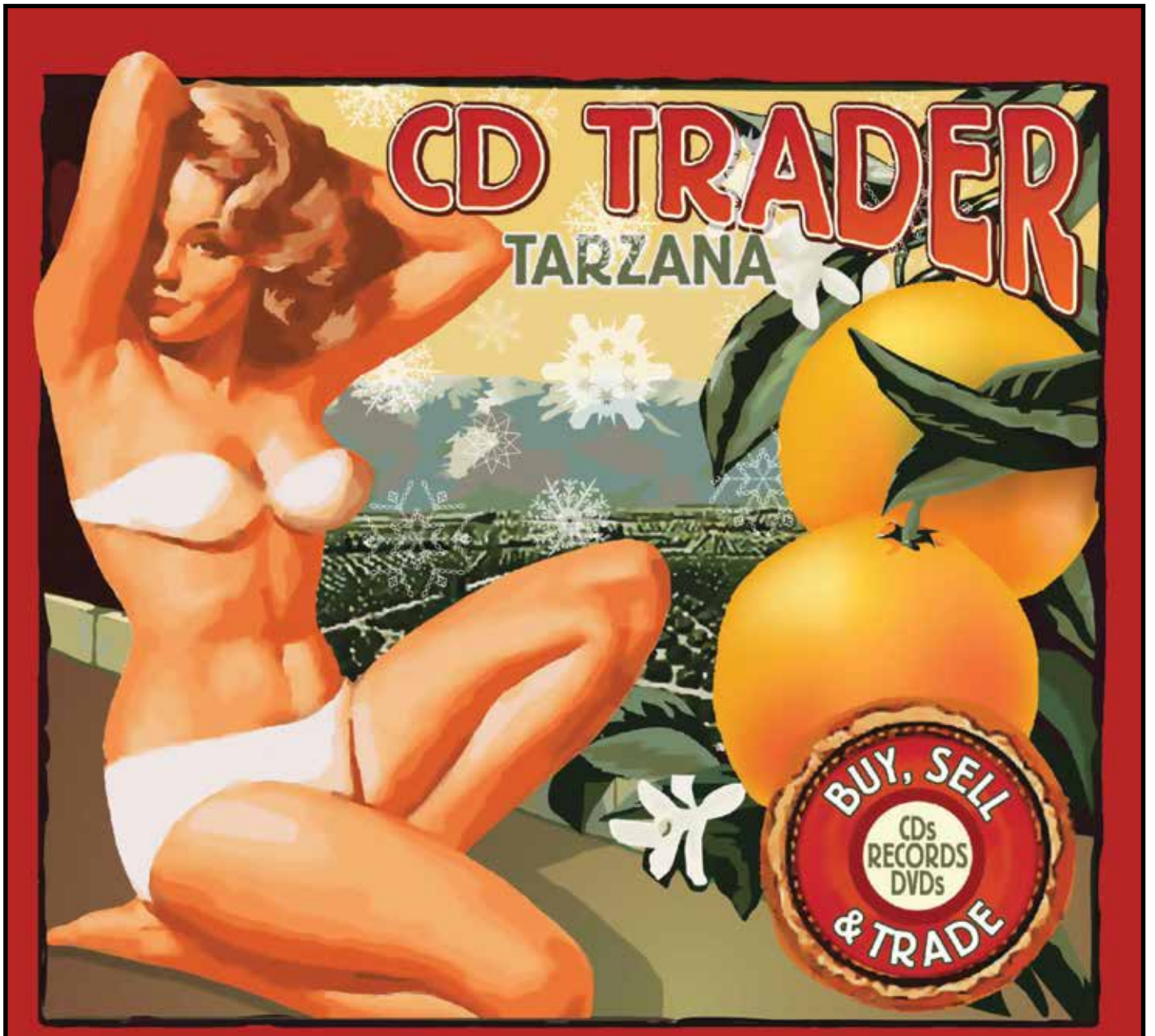

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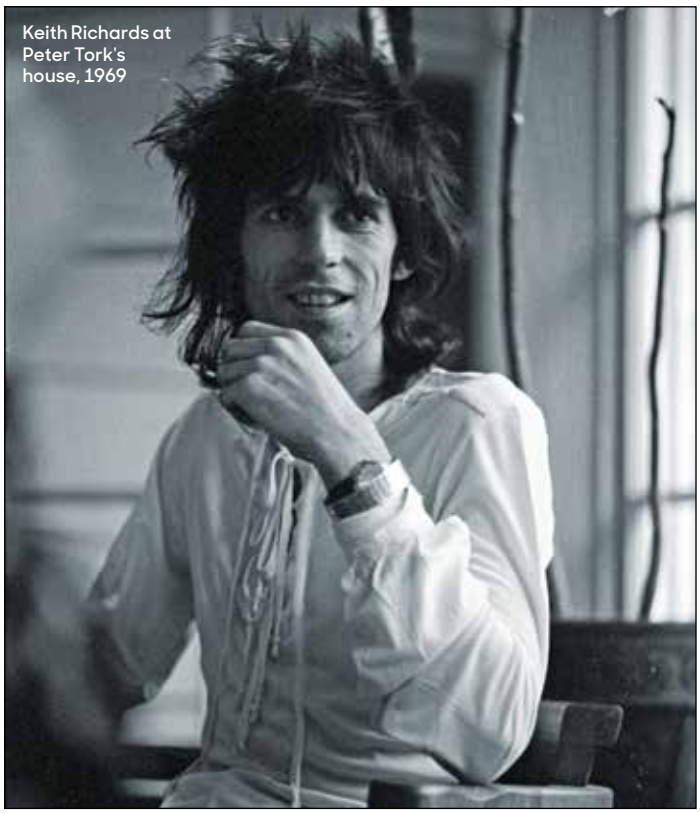

Keith Richards at Peter Tork's house, 1969

PHOTO BY HENRY DILTZ

CONTINUED FROM PAGE 18

a dozen of their previous LP's. Jack was a major contributor to *Aftermath* and *Between the Buttons* albums. His keyboard and percussion efforts are evident on "Satisfaction," "Let's Spend the Night Together," "Yesterday's Papers," and "Sister Morphine." He also arranged the choir on 'You Can't Always Get What You Want."

Nitzsche and engineer Andy Johns worked with Jimmy Miller, the gifted percussionist/ producer.

"Jimmy was an extremely talented man," volunteered Andy Johns. "His main gift I think was his ability to get grooves, which for a band like the Stones is very important. He was quite influential then and came up with all sorts of lovely ideas for them. In fact, that's him playing the cowbell at the beginning of 'Honky Tonk Woman.' He sets it up. Nicky Hopkins added so much to the band. He was extremely rhythmic. When people think of Nicky they think of his right hand. But he would make the groove happen sometimes," summarized Johns.

Initially, Mick, Keith, Jimmy and Jack had intended to utilize Bonnie Bramlett of Delaney & Bonnie for the role Clayton filled, but she wasn't available, possibly due to illness or alleged reports that Bramlett's husband, Delaney refused to let her work with the Stones. He had met them in 1965 on the set of the television series *Shindig!*

Nitzsche then suggested Clayton to augment the hypnotic and weaving guitar efforts of Keith, who sang on the recording as well, along with the propulsive drum work of Charlie Watts, pianist Nicky Hopkins, Bill Wyman on bass, percussionist Miller, and Jagger's harmonica playing.

"Jack phoned me at home from the studio in the Los Angeles area one night where I lived with my husband,

CONTINUED ON PAGE 26

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Curtis Amy," remembered Merry Clayton in a 2008 telephone interview we did. [Amy was a legendary jazz musician himself, known for his classic album with Dupree Bolton, *Katanga!*).

"Jack called and Curtis told him I was just about ready to go to sleep. See, I was pregnant," disclosed Merry, "but Jack insisted that he had to talk to me about this Stones' session immediately as I was about to go to sleep. Curtis then woke me up. Jack was on the line. 'Merry, I really need you to do this part. There is no other singer who can do this. Please.'

"I always loved Jack, like Lou Adler, he always took a chance on me. I worked with Jack on the *Performance* soundtrack he did and I had worked with Jack earlier on a record he did with Neil Young in 1968 or '69. 'OK...' I was really tired that night, but I got up, put on my coat, got in the car with Curtis and we drove up La Cienega Blvd. to Hollywood later that evening where the studio was located."

Arriving with her hair in curlers, Clayton was warmly greeted by Keith Richards, and then checked out Mick Jagger in the flesh. "'Man, I thought you was a man, but you nothing but a skinny little boy!'

"They played me the song and asked if I could put a little somethin' on it...I said, 'stop the song and tell me what all this stuff meant' before I went any further. 'It's just a shout or shot away' was something in the lyrics. I said, 'I'm gonna put my vocal on it and I'm gonna leave. 'Cause this is a real high part and I will be wettin' myself if I sing any higher!' 'Cause my stomach was a little bit heavy..."

Just before her vocals were added on the track, Merry, no rookie in the music business, had politely voiced concerns about payment procedure and credits.

"So, we went in and did it. Matter of fact, I did it three times. I didn't do an overdub. Mick's vocal was already on it when I heard it and I recall he did a bit of touching up after I left. But they got what they wanted," reinforced Merry.

"'It was so nice meeting you guys.' 'Oh Merry you sound incredible. We just love you. We're gonna work with you...' I was walkin' out the door as they were talkin'. 'OK. 'Love you guys, too! See you some other time...'

"And I got in the car with my husband who took me right home and I went right upstairs to bed. And that was the 'Gimme Shelter' session."

Very swiftly the Stones' legal team generated an agreement requesting her signature. "Next thing I knew, lawyers had talked and everything was cool. And, it was a go on the record."

Partially owing to physical strain exerted on "Gimme Shelter," Clayton suffered a miscarriage shortly after returning home.

"Then I immediately heard it on the radio in Los Angeles. It's a powerful track," admitted Merry, who was credited as Marry Clayton on the initial *Let It Bleed* LP pressings.

CONTINUED ON PAGE 28

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The Roling Stones at Peter Tork's house, 1969

PHOTO BY HENRY DILTZ

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"My dad was a Bishop at church," confided Clayton, "and he heard it and said, 'Merry, what is this line in the song about rape and the murder?' 'Well dad, that's part of the song.' And he laughed. 'Boy, they're really singing them different these days.' I call him Reverend Doctor Daddy. 'You know they're singing them different these days and that's what it is.'

'"Well you know, just remember one thing,'" he replied, "remember as you go out there on the road and travel on the road with the Rollin' Cockers, 'cause I worked with Joe Cocker, too, so he could never get the names together, 'Just remember when you are out there with the Rollin' Cockers, daddy is prayin' for you.' 'Oh daddy, I need that so bad. Thank you so much.' And he added, 'do it while you're young 'cause when you get older you're not going to run up and down the road.'

"My father always encouraged me to do things with class, dignity and integrity," proclaimed Clayton, a graduate of Jefferson High School's music department in Los Angeles under renowned instructor Sam Browne.

I remember when KMET-FM in Los Angeles first spun "Gimme Shelter" from a *Let It Bleed* acetate dub they acquired before *Let it Bleed* shipped to retail outlets.

I discovered Merry Clayton's seductive voice coupled with Jagger's tour guide lead vocal. I was stunned. Clayton is both sonic witness and participant in this dark doomsday audio warning.

"In a way, maybe when you write songs without even knowing it, you're kinda saying, 'can I do this live?' And so in a way you add that in," Keith Richards revealed to me in a 1997 interview around a Rolling Stones' concert in San Diego, California.

"You don't know if it's gonna work, but I guess what you keep in the back of your mind is, 'We're making a record here; what happens if they all like it and we gotta play it live?' So, in a way, maybe in the back of the mind that sets up the song to be playable on stage," underlined Keith.

"Gimme Shelter" was debuted on the Rolling Stones '69 United States tour. I then really heard the number performed at their two November Southern California concerts in Inglewood at the Forum I attended as a teenager which made an indelible impression.

Due to water damage from a wet floor in the arena, caused by an earlier ice hockey game, the first show on November 8th started at 11:45 pm and the second one spilled into November 9th ending at 5:15 am.

Over the last 50 years the "Gimme Shelter" master tape has been licensed by ABKCO for broadcast in many feature films: *Adventures in Babysitting, GoodFellas, Casino* and *20 Feet From Stardom*. It's been utilized in television: *The Simpsons, Dexter, Nip/Tuck* and *The Vietnam War*. The source recording was also incorporated as a trailer for the Discovery Channel's *When We Left Earth*, which documented the NASA space missions.

The song has been covered by Ruth Copeland, Grand Funk Railroad, Cal Tjader,

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Michael Hedges, Divine Horsemen, the Sisters of Mercy, Cud with Sandie Shaw, and Merry Clayton herself.

During a 2015 Jazz Foundation annual benefit concert, *A Great Night In Harlem*, held at the Apollo Theater in New York, Keith Richards and members of his X-Pensive Winos band, Lisa Fischer and Bernard Fowler, along with Sarah Dash, paid tribute to Clayton who was severely injured in a near fatal car accident in 2014 losing both her legs at the knees.

Richards and company performed "Gimme Shelter" at the venue. Clayton, who was unable to attend the tribute, accepted the Clark and Gwen Terry Award for Courage via a pre-recorded message.

Merry Clayton is currently recording a gospel album with producer Lou Adler.

Harvey is an award winning author of 15 books. His anthology, *Inside Cave Hollywood: The Harvey Kubernik Music InnerViews and InterViews Collection Vol. 1*, was published in December 2017, by Cave Hollywood. Kubernik's *The Doors Summer's Gone* has been nominated for the 2019 Association for Recorded Sound Collections Awards for Excellence in Historical Recorded Sound Research.

During November 2018, Sterling/Barnes and Noble published Kubernik's *The Story of The Band From Big Pink to the Last Waltz*.

Harvey Kubernik's 1995 interview, "Berry Gordy: A Conversation With Mr. Motown" is in *The Pop, Rock & Soul Reader*.

Harvey penned the liner note booklets to the CD re-releases of Carole King's *Tapestry*, Allen Ginsberg's *Kaddish*, *Elvis Presley The '68 Comeback Special* and *The Ramones' End of the Century*.

In November 2006, he was a featured speaker discussing audiotape preservation and archiving at special Library of Congress hearings held in Hollywood, California.

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Sonny Sitt – Lone Wolf Alternate

BY ARMAND LEWIS

IT'S WIDELY RECOGNIZED that in the 1940s, Charlie Parker revolutionized both jazz and popular music with his lighting fast, ultra-precise style of playing that came to be known as "Be-Bop." Not as widely known is that a fellow alto saxophonist was expanding the jazz saxophone vocabulary in a similar fashion without either one of these two masters knowing it.

Edward Hammond Boatner, Jr was born in Boston Massachusetts in 1924 to a musical family. Given up for adoption at a very early age, he took his new family's name of Stitt, and when in high school, got the nickname of "Sonny" — becoming known as Sonny Stitt for the rest of his life.

By the 1940s, Stitt was a professional alto saxophonist when he chanced to meet Charlie Parker. Upon hearing the younger player, Parker is said to have commented "I'll be damned, you sound just like me," to which Stitt replied: "I thought you sounded just like me." A fast friendship followed, with Stitt often filling on for Parker on live dates as well as recordings when Parker was unavailable.

By the 1950s, Stitt became the chief proponent of the Parker style. A seemingly endless series of recording ensued for a variety of labels including Savoy, Prestige, Roulette and Roost. Typical of the period, these labels would hire the leader of the session and fill out the band with whomever was handy. As a result, Stitt (among others) would hop from label to label, making many recordings with as many different musicians. So much so that Stitt himself never really had his own band and came to be called the "Lone Wolf" of jazz. This independence would continue throughout his career on the many labels he recorded for until his own passing in 1982.

This was the case with Stitt's time with the Roost label. Roost itself would last only a few years in the 1950s before being bought up by the larger independent Roulette imprint. As often happens in these situations, alternate versions of many or all of the tunes on released albums have sat in vaults, just waiting to be re-discovered.

From these long forgotten sessions comes *Sonny Stitt – Lone Wolf: The Roost Alternates* (*Run Out Groove* – ROGV-037), featuring a strong cast of supporting players, including Hank Jones (piano), Wendell Marshall (bass) Freddie Green (guitar) and Shadow Wilson (drums); all playing on a set heavy on

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BE BOP CONTINUED FROM PAGE 34

standards with a few original compositions to round out the program. All tracks are previously unreleased alternate takes, predominantly from the sessions that produced the albums *Sonny Stitt Plays*, *Sonny Stitt with the New Yorkers* and *Sonny Stitt Plays Arrangements From The Pen Of Quincy Jones*.

The LP presents alternate takes of four Stitt originals. "Symphony Hall Swing" bounces along with an early 1950s beat, while "Blues for Yard" and "Engos, The Bloos" both could have easily been recorded by Charlie Parker. "Sonnys' Bunny" gets a big band arrangement with a large group playing Quincy Jones' arrangement over Stitt's Parker-influenced alto.

The remaining eight tracks constitute a program of

CONTINUED ON PAGE 38

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SHOW CALENDAR

Capitol Records in Hollywood, CA hosts the Wax Fair on Saturday, November 16

Calendar listings are free and printed on a space available basis. Unsolicited materials cannot be returned. Please contact conventions to verify the information! Send your calendar listings to ***Record Collector News****:*
jim@recordcollectornews.com

SUNDAY NOVEMBER 3

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2

SUNDAY NOVEMBER 10

San Francisco, CA KUSF Rock N Swap. USF Campus McClaren Hall. 7am-3pm. $10 early admission 7am $3 general Admission after 10am. 415-386-5873 for information.

SATURDAY NOVEMBER 16

Olympia, WA. Olympia Record Show at the Elks Lodge 1818 4th Ave. 10am-4pm. $2. Info at 360-357-4755

Hollywood, CA. WAX FAIR Capitol Records, Hollywood. 10am-6pm. utmoscrew@gmail.com for more information.

SUNDAY NOVEMBER 17

Seattle WA. Lake City Record Show. Lake City Community Center. 12531 28th NE. 2 Blocks West of Lake City Way. FREE. 10am-4pm. 206-850-1588

Los Angeles, CA. Smorgasburg LA Record Fair Row DTLA 777 Alameda St Los Angeles 90021 10am-4pm. FREE info@beatswapmeet.com 213-973-7927

SUNDAY NOVEMBER 24

Buena Park, CA. Greater Orange County Record Show. UFCW Union Hall – 8530 Stanton Ave. $3. 10am-3pm. 562-865-4549 Last Sunday of the month.

SUNDAY DECEMBER 1

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2 .

BE BOP CONTINUED FROM PAGE 36

standards including (among others) "The Nearness of You," "Sweet Georgia Brown," "Harlem Nocturne" and "It Might As Well Be Spring," which features the excellent Hank Jones on piano.

By the later 1950s, Stitt would tire of the comparisons to Charlie Parker and switch to tenor saxophone – distancing himself from his earlier similarity to the Bop pioneer. He would occasionally return to his alto sax roots, notably for his classic album *Sonny Stitt Plays Bird* in which he revisits classics from his late friend's standard repertoire.

WIKIMEDIA COMMONS/TOM MARCELLO WEBSTER, NEW YORK, USA

Sonny Stitt playing alto sax in New York, 1976

By the later 1960s, Sonny Stitt would basically abandon his modern jazz style and embark on a long series of commercial soul-jazz albums which, while very popular in their time, served to end his reputation as a hard-driving modernist. It would be literally a decade before he would reclaim his rightful place among the great saxophonists of modern jazz with such later albums as *The Champ*, *Tune Up* and (appropriately) *Sonny's Back*. It's nice to see these early Roost tracks back as well.

Armand Lewis buys and sells rare Jazz LPs. He can be reached at mrbluenote@peoplepc.com

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